

NEWSLETTER OF THE ASSOCIATION OF KANSAS THEATRE

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FALL 1982

FORMER KANSAN'S NEW PLAY TO OPEN IN NEW YORK!

William Gibson, perhaps best known for his play about the liberation of the "real" Helen Keller from her triple handicaps of deafness, blindness, and muteness (The Miracle Worker), has written a new play about the relationship of Helen Keller and her mentor, Annie Sullivan, called Monday After the Miracle. Ted Kalem of Time Magazine, has called the new play a "blazing bonfire that keeps serious dramatic theater inextinguishable."

Performed first at the Spoleto Festival U.S.A. in Charleston, SC, in the late spring, the play concerns the courtship and marriage of Annie Sullivan to John Macy and the strain it puts on the relationship of Annie and Helen. Kalem's review concludes:

"Monday After the Miracle will be performed in many places with many casts, but it is doubtful if the miracle workers at Spoleto will be outperformed. Jane Alexander (Annie) contains emotions like a dam, and as the tide of feeling rises and crests and the dam breaks, the playgoer is flooded with her unleashed passion.

"Karen Allen's Helen is a mountain brook washing over shining pebbles of self-discovery with a child's delight and limpid innocence. As for William Converse-Roberts' John, he is a kind of D'Artagnan, fencing for his life, shielding his love against love."

Kalem comments that no play premiering at the Spoleto Festival has successfully made the transfer to Broadway -- but this one will. It is scheduled to open in early December.

What some of you may not know is that Will Gibson lived in Topeka for several years and wrote Cry of Players while here. That play won the Topeka Civic Theatre

first National Playwriting Contest, and Gibson, who was then serving on the TCT Board of Directors, entered the play in the contest under his brother-in-law's name. The play was produced in Topeka and an option on a New York production was taken by Margaret Webster; the play did not open in New York until 1968, almost 20 years after its premiere in Topeka, and it starred Anne Bancroft who had previously been cast as Annie Sullivan in The Miracle Worker.

Gibson is also the author of Two for the Seesaw and Golda.

NUCLEAR DRAMA FILMED IN LAWRENCE

A Hollywood production company invaded Lawrence in August for the filming of the ABC four-hour drama, The Day After, a film about the consequences of nuclear confrontation. To be broadcast early in 1983, the scenario is based on a 151-page Congressional study by the Office of Technology Assessment, "The Effects of Nuclear War," consultation with government agencies and experts, and interviews with a former missile silo commander.

Many local actors had an opportunity for brief employment during the filming. Jack Wright, University of Kansas theatre faculty member, served as local casting director. Among those acting with the film's star, Jason Robards, were Bill Kuhlke of K.U.'s Theatre Department and Charley Oldfather, a Lawrence actor who has appeared in numerous community theatre productions in the past few years. Herk Harvey of the Lawrence-based film company, Centron, also appears in the film.

Why did writer Edward Hume choose the K.C. area? "Geographically, this area is the heartland. . . . It's the breadbasket. It feeds us, nourishes us. . . . [Many think] the center of the country is so far away and safe. And it is not. [Kansas and Missouri] are principal targets.

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CONVENTION

The GOOD NEWS is that AKT's Annual Convention is coming back to Kansas -- March 11-13 are the dates, and Emporia State University is the site.

1983 is a FACT (Festival of American Community Theatre) year, and we are looking forward to seeing many fine community theatre productions. Three adjudicators (Gresdna Doty, Dale Huffington, and Howard Orms) will choose one production to advance to the Region 5 FACT to be held in Iowa City March 18-20.

Mike Hostetler, Professional Division Chair, is working hard to get many producing companies to Emporia for auditions.

We are exploring the possibility of holding an adjudication-training workshop in conjunction with the FACT Festival in which all participants would have the opportunity of adjudicating one of the productions.

And this year we will hold a design response opportunity (not a competition) in the art gallery of the Bruder Theatre. We are also planning a costume parade, with several respondents.

This year, for the first time, the Kansas Alliance for Arts Education will join us and hold a day-long symposium on the use of the arts in curricular areas other than the arts, taught by "regular" teachers for "regular" teachers.

We are looking for workshop leaders in such areas as "how to build a flat," "how to audition/do resumes/use video tape," "how to make props," use of different make-up techniques, "how to make costumes from junk you already have," etc. If you have a special area of expertise you'd like to share during Convention, please contact: Nadine Charlsen, Convention Chair, by sending her the proposal form in this issue of MARQUEE.

The Association of Kansas Theatre has received a general program grant of \$4000 from the Kansas Arts Commission for Fiscal Year 1982-1983. This makes the eighth year of KAC financial assistance for AKT.

Part of our contract with KAC is to urge Kansas theatre groups to take positive steps to break down barriers to participation by persons with handicapping conditions. We urge our members to make their facilities physically accessible to persons in wheelchairs, and to consider signing performances, as well as taking into consideration special needs of the mentally and visually handicapped.

We want 1982-1983 to be a special theatre year for all!

RUTH BROWNE, President
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JUST A REMINDER: KAC GRANT

PROPOSALS ARE DUE MARCH 15

FOR FISCAL YEAR 1983-1984!

JOHN A. REED, Executive Director

HANNES ZACHARIAS, Assistant Director



FROM THE BOARD OF DIRECTORS . . .

"In May of this year, I sent a letter to all AKT members in which I expressed concern about our financial status. Support, in the form of special contributions, was enlisted and the response was tremendous!

"To give you some specific information about the drive: we received a total of more than \$1600 in cash contributions, as well as more than \$400 as in-kind contributions. We even received some funds from a corporation matching one of its employee's gifts, and received a waiver of his honorarium from Dr. Nat Eek, among in-kind gifts. We also received a \$500 contribution from our Region 5, the Mid America Theatre Conference. In short, our fund drive was a great success. We hope, frankly, never to have to do this again, and we thank all of you for your vote of confidence in, and support of, AKT.

"In August, your Board of Directors held its second annual retreat. Meeting for one and a half days in Lindsborg, the Board discussed the past and present of AKT, as well as our goals and objectives for the future. A great deal of sharing and understanding is accomplished with our retreats. Board members are asked to donate much of their time and money to make these events possible and I ask that you recognize their efforts on your behalf.

"We are starting a new year at this point. The Board has many new faces, with new ideas and a great deal of energy. I expect that this will result in an active and exciting year for AKT. Our main attraction is clearly our Convention, and 1983 should be outstanding. Emporia State University provides an excellent site, with fine facilities, and a staff of theatre people very supportive of AKT. The FACT Festival, if it proves to be similar to or better than 1981, will provide more excellent theatre from our community theatres. Make your plans early, and be sure to be with us March 11-13!"

-- President, Piet Knetsch

. . . AUDITIONS!

"Planning of the 1982 AKT Conference is well underway, and we of the Professional Division must be particularly concerned with our primary responsibility--AUDITIONS!

"The quality and number of auditioning theatres will have a direct impact on the overall success of our professional and college auditions. So our immediate task is to find a number of top quality professional and summer theatres to participate in our auditions. And I need your help! Theatres participating in past years are being contacted now, but we need to add new theatres from our area, as well as more regional theatres from neighboring states. Please call or write me with your ideas and suggestions of theatres that might travel to Emporia next March to participate in our auditions.

"Over the years, AKT has built a reputation for providing a great annual showcase for talent in our area, but we must work to expand that area. We need to bring more quality theatres from all over the Midwest, which will in turn draw more and better talent from an even wider area. With the professional division members' help, AKT can build a solid reputation for the best annual auditions in our region.

"Your help is also needed for the Convention program planning. We need suggestions and ideas on possible workshop topics and presentations, and recommendations of people to lead discussions or present seminars. I have sometimes heard that in previous years, AKT's Conference programming has not had enough to offer to the members of the professional division. So it is up to us to provide ideas and suggestions now, to ensure that the 1983 conference provides the kind of information, discussion, and workshops that will make it a useful and exciting experience for all of us in professional theatre.

"We have an exciting year ahead of us, but AKT needs your help to make it worthwhile and profitable for you. Please contact me with your ideas and suggestions about convention programming, auditions, or anything else that concerns you as a member of the professional division. AKT can only be what we, the membership, make it. AKT is only our own enthusiasm and commitment."

-- Michael Hostetler,
Chair, Professional Div.

THEATRE ACROSS THE STATE

DISTRICT ONE (NW KS):

Fort Hays State University
(Box Office: 913/628-4225)

Oct. 8-9, 15-17 -- MY FAIR LADY
Nov. 18-21 -- MEG
Mar. 3-6 -- BLITHE SPIRIT
Apr. 28-30, May 1- INHERIT THE WIND

DISTRICT TWO (NC KS):

Manhattan Civic Theatre
(Phone: 913/776-8591)

Sept. 24-25, Oct. 1-2 -- TEN NIGHTS IN
A BARROOM
Nov. 5-6, 12-13, 19-20 -- OEDIPUS THE KING
Dec. 10-12, 17-18 -- A CHRISTMAS CAROL
Jan. 21-22, 28-29, Feb. 4-5 -- THE LION
IN WINTER
Mar. 13-14, 25-26 -- ARSENIC & OLD LACE
Apr. 29-30, May 6-7, 13-14 -- ODD COUPLE

Junction City Little Theatre
(Phone:)

Oct. 6-10 -- THE BOY FRIEND
Dec. 3-5 -- A CHRISTMAS CAROL
Mar. 3-5 -- ON GOLDEN POND
May 6-7 -- H.M.S. PINAFORE

Salina Community Theatre
(Box Office: 913/827-3033)

Oct. 8-10, 13-17 -- TRIBUTE
Dec. 3-5, 8-12 -- WHO KILLED SANTA CLAUS
Jan. 28-30, Feb. 3-6, 10-13 -- COMPANY
Apr. 15-17, 20-24 -- SAME TIME, NEXT YEAR
June 23-26, 30, July 1-2, 7-10 -- MISTER
ROBERTS

DISTRICT THREE (NE KS):

Lawrence Community Theatre
(Phone: 913/842-2334)

Sept. 30, Oct. 1-3 -- WAITING FOR THE
PARADE (original)
Nov. 18-21 -- THE GINGERBREAD LADY
Jan. 27-30 -- THE GAZEBO
Apr. 6, 8, 10 -- COME SLOWLY, EDEN
Apr. 7, 9, 10 -- THE BELLE OF AMHERST

DISTRICT THREE (NE KS), CONT'D.

Theatre for Young America (Overland Park)
(Phone: 913/648-4600)

Sept. 18-Oct. 3 -- PETER AND THE WOLF
Oct. 9-31 -- CINDERELLA
Nov. 6-21 -- RIP VAN WINKLE
Nov. 27-Dec. 22 -- RAGGEDY ANN AND ANDY'S
YULETIDE ADVENTURES
Jan. 8-26 -- THE THREE LITTLE PIGS
Feb. 5-23 -- KING ARTHUR & THE MAGIC SWORD
Mar. 5-Apr. 2 -- THE VELVETEEN RABBIT
Apr. 20-May 15 -- THE LION, THE WITCH, AND
THE WARDROBE
Fall Tour -- GOLDBLOCKS & THE THREE BEARS

Kansas University Theatre (Lawrence)
(Box Office: 913/864-3982)

Sept. 25 -- OZMA OF OZ (Univ. Th. - Children)
Oct. 14-17 -- THE CHILDREN'S HOUR (Univ. Th.)
Oct. 22-27 -- BURIED CHILD (Inge Th.)
Nov. 4-6, 11-13 -- A LITTLE NIGHT MUSIC (UT)
Nov. 18-22 -- FATHERS & SONS (Inge)
Jan. 29 -- DANDELION (UT, Children)
Feb. 8-13 -- PHILEMON (Inge)
Feb. 18-19, 24-26 -- MUCH ADO ABOUT NOTHING
(UT)
Apr. 1-2, 8-9 -- THE MAGIC FLUTE (UT)
Apr. 28-May 1 -- THE SEA GULL (UT)

Topeka Civic Theatre
(Box Office: 913/357-5211)

Sept. 10-25 -- WHAT THE BUTLER SAW
Oct. 8-24 -- THE PRIME OF MISS JEAN BRODIE
Nov. 19-Dec. 18 -- FINISHING TOUCHES
Jan. 14-30 -- DEATHTRAP
Feb. 18-Mar. 19 -- BEST LITTLE WHOREHOUSE...
Apr. 1-17 -- AMADEUS
May 13-28 -- AS YOU LIKE IT
June 10-26 -- THE HOUSE OF BLUE LEAVES
July 15-Aug. 13 -- THE SOUND OF MUSIC

Ottawa University Theatre
(Phone: 913/242-5200)

Sept. 30 -- THE BELLE OF AMHERST
Nov. 4-6 -- WORKING
Dec. 10-12 -- YULETIDE FEAST
Feb. 17-19 -- THE MADWOMAN OF CHAILLOT
Apr. 28-30 -- THE IMPORTANCE OF BEING EARNEST

WHY ISN'T YOUR PRODUCTION SCHEDULE LISTED HERE?
NEXT MARQUEE DEADLINE: NOVEMBER 15

DISTRICT THREE (NE KS): CONT'D.

Baker University Theatre (Baldwin City)
(Phone: 913/594-6451)

Oct. 27-30 -- THE LADY FROM DUBUQUE

Vassar Playhouse Touring Company
(Phone: 913/828-3249)

Fall Tour -- PIRATES OF PENZANCE

Seem To Be Players (Lawrence)
(Phone: 913/842-6622)

1983 Touring Show -- RAPUNZEL

Missouri Repertory Company (K.C.)
(Phone: 816/276-2704)

Touring in the Fall -- TERRA NOVA
Opens Jan. 27 -- THE INNOCENTS
Opens Feb. 3 -- TRANSLATIONS
Opens Mar. 18 -- NICHOLAS NICKELBY, I
Opens Mar. 19 -- NICHOLAS NICKELBY, II

DISTRICT FOUR (SW KS):

No schedules submitted

DISTRICT FIVE (SC KS):

Wichita State University Theatre
(Box Office: 316/689-3368)

Sept. 22-25 -- THE WOOLGATHERER (Pit Th.)
Sept. 30, Oct. 1-2 -- VATZLAV (Main Stage)
Oct. 16-17 -- RESTLESS SOULS & MINDS

(Readers' Theatre)
Oct. 27-30 -- LADYHOUSE BLUES (Pit)
Nov. 11-13 -- MACBETH (Main)
Nov. 20-21 -- Readers Theatre - TBA
Dec. 1-4 -- THE ZOO STORY (Pit)
Jan. 27-29 -- CANDIDA (Main)
Feb. 9-12 -- Experimental - TBA
Feb. 19-20 -- BRING BACK THOSE GOOD OLD DAYS (Readers)

Mar. 3-5 -- THE FIFTH OF JULY (Main)
Mar. 26-27 -- Readers Theatre - TBA
Apr. 6-9 -- A SHAFT OF SUNLIGHT (Pit)
Apr. 21-23 -- WHERE'S CHARLEY (Main)

Wichita Community Theatre
(Phone: 316/686-1282)

Oct. 20-24 -- FIRST MONDAY IN OCTOBER
Dec. 8-12 -- SLEUTH
Jan. 12-16 -- ARMS AND THE MAN
Apr. 13-17 -- MORNING'S AT SEVEN

DISTRICT FIVE (SC KS): CONT'D.

Wichita Children's Theatre
(Phone: 316/686-3115)

Oct. 13-17 -- BEAUTY AND THE BEAST
Oct. 28-31 -- A HALLOWEEN CELEBRATION
Nov. 19-21 -- (Tales for Tots Players
THE CITY MOUSE & THE COUNTRY MOUSE

Dec. 15-19 -- THE RUNAWAY SNOWMAN
Jan. 14-16 -- (Tales for Tots Players)
LITTLE RED RIDING HOOD
Feb. 16-20 -- WILEY AND THE HAIRY MAN
Mar. 18-20 -- (Tales for Tots Players)
TWO TALES

Mar. 25-26 -- CHILDREN'S THEATRE FESTIVAL
Apr. 13-17 -- CINDERELLA
On Tour Fall -- BEAUTY AND THE BEAST
On Tour Spring -- WILEY AND THE HAIRY MAN

Hutchinson Repertory Theatre
(Phone: 316/663-7788)

Fall Tour -- PUNCH AND JUDY
GODSPELL
SLEEPY HOLLOW
KENNEDY'S CHILDREN

McPherson Theatre Guild
(Phone:)

Sept. 11 -- THE PHYSICIAN IN SPITE OF HIMSELF
Oct. 15-16 -- BAREFOOT IN THE PARK
Feb. 11-12 -- Four one-acts, dinner theatre
May 6-7 -- MIDSUMMER NIGHT'S DREAM (with
McPherson College Theatre)

Sterling College Theatre
(Phone: 316/278-2490)

Oct. 28-30 -- BRIGADOON
Dec. 2-4 -- Original Script
Feb. 10-12 -- ZOO STORY & Selected Scenes
Mar. 3-5 -- BLITHE SPIRIT
Apr. 21-23 -- THE LION IN WINTER
May 13 -- Evening of one-acts

Winfield Community Theatre
(Phone:)

Oct. 7-10 -- A FUNNY THING HAPPENED ON THE WAY TO THE FORUM
Oct. 28-30 -- A Children's Halloween Special
Dec. 9-11 -- Three one-acts: THE SAND BOX
THE FLATTERING WORD
VISITOR FROM FOREST HILLS
Mar. 24-26 -- Melodrama
May 12-14 -- OUR TOWN

DISTRICT SIX (SE KS):

Community Theatre of Emporia
(Phone: 316/342-8042)

Oct. 14-16 -- THE MOUSETRAP
Mar. 4-6 -- DUMBBELL PEOPLE IN A BARBELL WORLD

Emporia State University Theatre
(Phone: 316/343-1200, x 256)

Sept. 30-Oct. 3 -- THE SUBJECT WAS ROSES
Nov. 4-7 -- HELLO, DOLLY (Homecoming)
Dec. 2-5 -- TBA (Student Production)
Feb. 3-6 -- MARY, MARY (dinner theatre)
Apr. 7-10 -- TBA
Apr. 28-30, May 1 -- TBA (Student Production)

Special Events:

Oct. 18 -- 7:30 p.m. Brighton Lecture Hall
Maurice Daniels, Development
Admin. Royal Shakespeare
Company
"The Changing Face of Shakespeare"
(Free lecture)

Oct. 19 -- 7:30 p.m. Brighton Lecture Hall
Rosemary Ingham, co-author of
The Costume Designer's Handbook
"The Process of Costume Design"
Free Lecture

Oct. 21-23 -- Flint Hills Oral Interpretation Festival

IF YOUR PRODUCTION SCHEDULE IS TO BE LISTED IN THE NEXT MARQUEE, SEND BY NOVEMBER 15 TO:

AKT CENTRAL OFFICE
1334 LAKESIDE DRIVE
TOPEKA, KS 66604

Additional Production Schedule:

DISTRICT TWO (NC KS):

Bethany College Theatre (Lindsborg)
(Phone: 913/227-3311, x 133)

Nov. 18-20 -- THE TROJAN WOMEN
Apr. 28-30 -- ARMS AND THE MAN

HAVEN'T RENEWED YOUR AKT MEMBERSHIP

YET??

(You're in luck! Here's a handy renewal form!)

Name _____

Address _____

City _____

State/Zip _____

Phone (A/C) _____
(work) _____

TYPE OF MEMBERSHIP

Individual

Regular (\$15) _____
Student (\$8) _____
Contributing* (\$25) _____
ANGEL** (\$100) _____

Organizational

Budget under \$5000 (\$30) _____
Budget \$5000-10000 (\$40) _____
Budget over \$10000 (\$60) _____
ANGEL** (\$100) _____

*Contributions are tax deductible
** Conference registration is waived for ANGELS

DIVISIONAL AFFILIATION (Choose one)

Children's Theatre _____
Community Theatre (KCTC) _____
Professional Theatre _____
Secondary School Theatre _____
University/College Theatre _____

Mail this application with your check to:
AKT Central Office
1334 Lakeside Dr.,
Topeka, KS 66604

Questions? Call 913/232-7709

(Make checks payable to "AKT")

DON'T WAIT ANOTHER DAY
JOIN AKT TODAY!



Regional and National Rules for ACTA 1983 Festival of American Community Theatres FACT '83

I. WHO MAY ENTER?

- 1 Any adult amateur community theatre company is eligible to participate. A community theatre connected with a university or college must have a governing board from the community. Not permitted to perform as actors are active members of Actors Equity or persons who receive more than half of their annual income from work as actors. Actors may not be paid to act in the festival.
- 2 Each participating company must be an organizational member of ACTA in order to be eligible to perform at the regional and national levels.

II. WHAT MAY BE PRESENTED?

- 1 Productions entered in the Festival may be a cutting of a full-length play or musical, a one-act play, or any performance of a theatrical nature.
- 2 The total length of each individual production, including introductions and time lapses between scenes, may not exceed 60 minutes. If a performing company elects to have a curtain call, it must be included within the 60 minutes performance time. In addition, each production is allowed a maximum of 10 minutes set-up time and 10 minutes strike time. However, if a set-up and/or strike is intended to set mood, establish character, or entertain the audience in any way, this time will be considered as part of the 60 minutes performance time.
- 3 Productions winning at the regional level must be performed in the same form at the national level. No material may be added or withdrawn and no actors substituted without written consent from the National FACT Chairman. Adjustments in staging may be made to allow for differences in stage facility.

III. WHAT IS REQUIRED TO PARTICIPATE?

- 1 Before performing at the Regional FACT, each participating theatre is required to submit to the Regional FACT Chairman:
 - a. Proof of permission from leasing agent to perform play of its choice.
 - b. Proof of payment of royalty.
 - c. A copy of its script as it is to be performed.
 - d. Proof of current membership in ACTA.
- 2 Each community theatre participating on the regional level is required to pay an entrance fee of \$50.00 to the Regional FACT Chairman in advance. This fee is not refundable.
- 3 Each region is required to pay to the National FACT Chairman a \$50.00 entrance fee for its national entry. This fee is not refundable.

IV. WHO ARE THE JUDGES?

- 1 Regional and National Festivals will be judged by an impartial, theatre-knowledgeable person or persons selected by the Regional or National FACT Committees.
- 2 These selections must be approved by the ACTA FACT Commission Adjudication Committee.

V. WHAT FACILITIES DOES THE HOST THEATRE PROVIDE?

- 1 The host theatre must provide a proper theatre facility, one that is primarily intended for theatrical performances. The stage of the theatre is required to be in working order and fitted to mount a production with basic area lighting which may be used by all participating groups, but which may not be altered.
- 2 Special lighting and special effects are the responsibility of the festival entrant and permission for their use must be obtained from the host theatre. If the host theatre provided light specials and special effects, they must be made available to all participants. Light specials may not exceed six instruments in total furnished by the participating company and/or the host theatre. These specials may be set-up during the company's scheduled rehearsal period with instrument placement co-ordinated by the host theatre. It is the responsibility of the host technical director to strike and replug light specials as necessary between productions. All other non-light special effects and scenic units must be set up in the 10 minutes allowed and struck in the 10 minutes allowed.
- 3 Each participating theatre is responsible to furnish any sets, props, or furniture needed for its production. The host theatre may provide standard articles of furniture if requested to do so in advance.
- 4 Dates and times of performance for the National and Regional Festivals will be set by random drawing by the host committee.
- 5 Rehearsal/technical time of 60 minutes must be provided by the host committee for each performing group in the performance space. This time will be scheduled in relation to the performance time.

VI. WHAT ARE THE DEADLINES?

- 1 State festival winners must be announced to the National and Regional FACT Chairmen immediately after the State festival.
- 2 Regional FACT winners must be announced to the 1983 National FACT Chairman by April 18, 1983.
- 3 By May 1, 1983 each theatre participating in the National FACT must provide to the 1983 National FACT Chairman:
 - a. Proof of permission from the leasing agent to perform play of its choice.
 - b. Proof of payment of royalty.
 - c. Three copies of the script as it is to be performed.
 - d. Staging requirements.
 - e. Program and publicity information as requested by the National FACT Chairman.
- 4 A national entry fee of \$50.00 is due immediately following the regional festival and is payable to the National FACT Chairman. This is the responsibility of the Regional FACT Chairman and not the participating group.

STATEMENT OF POLICY.

ACTA's primary concern is focused upon the festival entrants. It is ACTA's intent that FACT rules, guidelines and decisions at all levels are made for the benefit of the participating companies.

Failure to comply with festival rules will be grounds for disqualification. The decision of the FACT Commission is final. These rules were adopted as revised by the ACTA Governing Board, March 1982.

MISSION OF FACT

To provide an optimum learning experience through festival participation at state, regional and national levels, which will affirm, support, and nurture participating community theatre companies as they strive toward excellence in theatrical production.

OBJECTIVES

- 1 To stimulate and inspire community theatre companies to do their best work and to recognize them for their achievement through an appropriate adjudication process.
- 2 To provide a learning experience for other community theatre people in attendance through performance, adjudication and workshops.
- 3 To develop enlightened and discerning audiences for community theatre.

GUIDELINES FOR ADJUDICATION

The plays are to be judged on the overall production—the major elements of which are ACTING and DIRECTING. The choice of material is to be as unlimited as possible. Musical productions are to be judged by the same standards as any other dramatic material. Because of the difficulties of touring, such as unfamiliar stage and technical crew, minimal rehearsal time, and potentially long travel distance, participating groups should consider the technical aspects of performing "on the road" when choosing a selection. It should be noted that a blank stage or a complex set can be equally effective, if appropriate to the material attempted. Technical competence is to be given consideration as to its effectiveness as an integral part of the total production experience.

Among the criteria to be considered are:

- Is the acting believable?
- Is the acting technically skillful?
- Are the characters well interpreted?
- Does the company display ensemble work?
- Is the material appropriate for the company?
- Is the concept appropriate for the material?
- How well is the concept realized by the company?
- Do the actors display effective timing?
- How well has the structure of the play been controlled?
- How effective are movement and stage pictures?
- Is the play well paced?
- Do the technical elements support the overall production?
- How was the total impact?

Adopted as revised by the ACTA Governing Board—March, 1982

GENERAL INFORMATION

- 1 If only one theatre in any state wishes to participate in a Regional festival, there is obviously no need for a State Festival. That theatre may travel to the Regional Festival as their state's representative, providing prior notification is given to the National Festival Chairman. It is suggested that that sole theatre attend a State Festival within its own region solely as a method of gaining festival experience and to take advantage of a judge's critique. If this travel is impossible, it is suggested that a neighboring State Festival judge be asked to the site of the theatre to critique the show.
- 2 It is requested that participants of State Festivals be encouraged to join ACTA. It is a requirement that participants of Regional Festivals be members of ACTA. It is suggested that an award for the winner of a State Festival be the ACTA dues, if that theatre is not already a member.
- 3 The Haines, Alaska 1983 FACT Committee will supply partial funding, if possible, to the participants of the national festival. Funding shall be limited to the cast members, musicians, the director and two tech persons, but not to exceed a total of ten and on a per mile, per person basis. All these participants must be listed on the original state and regional programs.
- 4 The regional FACT Chairman will collect a \$50.00 entrance fee from each state participant. These fees will be retained by the region to be used for judges and/or other festival expenses. However, the region is obligated to pay a \$50.00 entrance fee for its national entry.



WHAT IS ACTA?

ACTA (American Community Theatre Association) is the community theatre division of the American Theatre Association.

WHO BELONGS?

The ACTA family includes individual community theatre groups, state and regional community theatre organizations, and individuals interested in community theatre.

WHAT DOES ACTA DO?

ACTA exists (1) to aid in solving problems which are common to all community theatres, (2) to develop and promote the highest possible standards in all phases of community theatre production and management, (3) to develop community theatre training programs in colleges and universities, (4) to provide a meeting ground and encourage communication among individual theatres throughout the United States, and (5) to draw national attention to this country's burgeoning community theatre movement and to enable community theatre people to speak with a unified voice on matters of national arts.

WHY JOIN ACTA?

You and/or your theatre group are immediately a part of like-minded community theatre people throughout the country. Your group may call upon theatre experts who are registered in ACTA's HUMAN RESOURCES POOL. You may purchase at a discount ACTA's BIBLIOGRAPHY of Books and Publications on all phases of community theatre. You may use the ATA PLACEMENT SERVICE to find a theatre job anywhere in America. You will receive nine copies a year of a lively "trade" paper, the THEATRE NEWS with news of interest for all five ATA divisions (community, children, secondary school, university/college, and army theatres). You will receive the quarterly ACTA NEWS written just for community theatre people. You and your group can participate in all festivals, conferences and conventions arranged by ACTA including FACT '83!

The American Community Theatre Association invites you and your theatre to join the action with more than 2,600 theatres and an estimated quarter-million people who work actively in community theatre in building a network of communication and services throughout the United States.



THE FACTS ON FACT

No FACT festival would be complete without some background mention of FACT itself. In re-reading Betty Tomlinson's 1977 FACT program article, ART COLE NEVER COULD REFUSE A PRINCESS, one can only conclude that it all started with the passing of the buck.

It seems it all began back in 1957 when the first World Festival of Amateur Theatre was held in Monaco. Who should and would represent the United States at this quadrennial event, which operates under the patronage of Prince Rainier and Princess Grace? For the first couple of festivals, theatres were chosen at random, and in 1965, the World Festival organization decided that ANTA (American National Theatre and Academy) might like to have some say as to who should attend from the United States. Princess Grace contacted ANTA, and ANTA passed the buck to ACTA.

Howard Orms, who was then ACTA president, excitedly called several of the nation's most prestigious theatres, confident that all would jump at the opportunity. They all refused—including Art Cole at the Midland (Texas) Community Theatre. Well, when no one wanted to call Princess Grace and refuse, Art Cole went back to his board to reconsider. In the end, they went and performed Edward Albee's AN AMERICAN DREAM.

Four years later, the problem was again at hand. Scripps-Howard critic, Norman Nadel, Kay Fliehr of Theatre-in-the-Round, Minneapolis, and Art Cole, then President of ACTA, travelled thousands of miles around the country before choosing the Entr'actors of Worchester, MA with their production of CHAMBER MUSIC.

A long range solution was needed so ACTA came up with the idea of dividing the country into regions and holding a series of state and regional festivals. Not only would the festival provide a winner to Monaco, but the festival experience would stimulate an exchange of ideas and knowledge between the many groups throughout the country. It would also focus some sorely needed national attention on community theatre per se.

It was not a Monaco year, but FACT was born anyhow in 1971.

Minneapolis was the first group to go to Monaco, and it is told they had a ball! The Footlighters were the second. Cast member Frieda Houck recalls they went home from FACT and got busy fund raising. Excitement really ran high! The odds were overcome, and there they were in beautiful Monaco. (She's willing to go again.)

She tells the story that, during their rehearsal while the technicians were setting-up, a couple of the cast went exploring the theatre, the magnificent Salle Garnier. They found a tiny elevator for two and wound up in the royal box. They were enjoying the view in style when they were discovered—and reprimanded. It seems that one does not sit in the royal box! The box remained empty all week, but, you guessed it, Princess Grace was in the house the night they performed.

The festival lasts two weeks with three countries performing each night. There is no winner, but there are judges and critiques. Theirs, of course, was most favorable. "Meeting everyone from different countries and seeing what they are doing in theatre...it was a once in a lifetime thing!"

1971 Festival at the Theatre of Western Springs (Illinois)
Winner: Tulsa Little Theatre (Oklahoma)
THE BAPTIZIN' by M. Carl Holman

1973 Festival at Lincoln Community Playhouse (Nebraska)
Winner: Theatre-in-the-Round, Minneapolis (Minnesota)
THE UNKNOWN SOLDIER

1975 Festival at Oklahoma City (Oklahoma)
Winner: Theatre Memphis (Tennessee)
SCHUBERT'S LAST SERENADE by Julie Bovasso

1977 Festival at Spokane Civic Theatre (Washington)
Winner: The Footlighters, Inc. of Cincinnati (Ohio)
WHAT'S A NICE COUNTRY LIKE US DOING IN A STATE
LIKE THIS? by Cary Hoffman and Ira Gasman

1979 Festival at Theatre Memphis (Tennessee)
Winner: Topeka Civic Theatre (Kansas)
THE GOOD DOCTOR by Neil Simon

1981 Festival at Kalamazoo Civic Players (Michigan)
Winner: Theatre Tulsa (Oklahoma)
STATIONS by James Vance

1983 being a non-Monaco year, the FACT winner at Haines, Alaska will be designated the official ACTA entry to the 1983 World Theatre Festival which will be held at Toyama, Japan starting September 22, 1983. The festival will be competitive with three judges, and the Japanese hosts will provide food and housing. However, the participants must provide their own transportation. So festival entrants—do some long-range thinking and planning! Winning an international world festival would be quite a feather in any theatre's cap!

FACT '83 logo adapted from the FACT logo created by Elinor Conrad Hawkins, Resident Artist of Theatre Memphis. Ms. Hawkins' design has been selected as the permanent symbol for future festivals.

The Alaska FACT '83 logo was created by Melinda Mattson, Fairbanks, Alaska.

Publication Layout and Design: Melinda Mattson
Publication Composition and Editing: Kathy Kollodge
Photographs: Kenneth R. Kollodge

ASSOCIATION OF KANSAS THEATRE

Convention Session Proposal Form
1983 -- Emporia State University
March 11 - 13, 1983

Descriptive title of proposed session: _____

Format/Description of the session: _____

Indicate special audio-visual needs: _____

Participants (Name, Address, Phone) Has this participant agreed to appear?

1. Chair _____

2. Participant _____

3. Participant _____

4. Participant _____

5. Participant _____

Your Name _____

Your Address _____

Home Telephone _____ Office Telephone _____ Zip Code _____

Your Institution or Theatre Affiliation _____

If you would like to assist with the convention in some other way, please indicate below: _____

Please return to:

Nadine Charlson, Chairman Convention Planning Committee
930 N. Broadway Apt. E
Wichita, Kansas 67214

316-265-5183

Good News About

DEE WALLACE, a 1971 graduate of KU, plays the mother in Steven Spielberg's sensational film, E.T.--The Extra-Terrestrial.

CHERYL HODGES of Kansas City, KS, also a graduate of KU, is currently appearing as one of Major General Stanley's daughters in the Broadway hit, Pirates of Penzance.

RYAN McKEITHAN is the new speech coach at Seaman High School in Topeka. For the past four summers, he has organized and produced summer theatre at Valley Falls with area teenagers.

OSAGE COUNTY COMMUNITY THEATRE produced its first show, Brigadoon, this past summer, after two years of getting their group organized.

JOSEPH DIEKMANN, drama teacher at Tipton High School (enrollment of 58 students) has involved 49 of those students in his speech and drama program! And in the past five years, his high school has taken top honors in the state one-act play competition four times!

THE HUTCHINSON SUNFLOWER PUPPETEERS -- the only touring company in the U.S. of developmentally disabled adult puppets, sponsored by Recreation Services for the Handicapped, Inc. of Hutchinson Recreation Commission -- was invited by the Puppeteers of America to perform at the 43rd Annual Puppetry Festival in Atlanta, GA June 27 to July 3rd. In addition to performances, workshops were offered by CLAUDIA LEONESIO on how to teach the art of puppetry to the handicapped.

THE SENIOR ACTING PROGRAM of The Barn Players (Johnson County) will offer five plays for touring during their fifth season. For information, call 913/362-3343

JO HUSEMAN, doctoral candidate at KU, has been hired by Topeka Parks and Recreation Department to be the Director of their Playhouse in the Park. First production in the newly renovated Playhouse is slated for December.

JOHN STEFANO of Dallas, TX, has joined the ESU Theatre Faculty as Director of Theatre.

FREE/DISCOUNTED TICKETS FOR AKT

Once again many Kansas theatres are offering free or discounted tickets to AKT members (who must show their current membership card for identification). Listed below are the participating organizations in this membership service:

Baker University Theatre (Baldwin City)
Bethany College Theatre (Lindsborg)
Campus High School (Wichita)
Cloud County Community College (Concordia)
Fort Hays State University (Hays)
Hesston College Theatre
Kansas State University Theatre (Manhattan)
Marymount College (Salina)
Ottawa University Theatre
Wichita Northwest High School
Wichita State University Theatre
University of Missouri/Kansas City (not Missouri Rep)

Those institutions offering discounted tickets to AKT members are:

Kansas University Theatre -- discounted tickets for student AKT members
Washburn University of Topeka -- discounted tickets
Music Theatre of Wichita -- discounted tickets for their production of Christmas Carol in December

Emporia State University Theatre will offer free tickets to AKT members to all productions (including summer) except Hello, Dolly and their dinner theatre production of Mary, Mary.

AKT invites all other theatre groups in Kansas and other educational institutions to participate in this membership service.

And thank you, participating organizations, for sharing your productions with the growing AKT family.

KANSAS ON BROADWAY!

Nadine Charlsen, President Elect of AKT, Donna Mullen and Tom Zook have put together a New York City "Thespian's Theatre Tour" for December 26, 1982 to January 2, 1983. Cost includes sightseeing, four shows, and New Year's Eve in Times Square! Contact Nadine Charlsen (see page 2) for more information.

ACUCAA BULLETIN

Association of College, University and Community Arts Administrators

well. It is not, of course, the only guide, and your particular situation may require some additions, deletions, and changes.

SUPPLEMENT

NUMBER 81
JUNE 1980

The following article originally appeared in Advocates for the Arts: Citizen Action Manual, published by the American Council for the Arts. Reprinted with permission of the author.

A PRIMER FOR ADVOCACY
Earl G. Schreiber

An Introductory Note

Some years ago, in a now famous segment from Pogo, one character said: "We have met the enemy, and they is us." All too often, this holds for people in the arts. We frequently sell ourselves cheap, and we tend to project the image of the orphan girl pathetically shivering on the street corner, tin cup in hand. This kind of "poverty consciousness" informs much of our planning, programming, and strategy.

For example:

--We frequently accept the principle that artists should donate their services for "exposure"--a medium of exchange not readily useful for paying rent or buying groceries.

--We continually ask businesses to donate goods, services, and time, all too often relying on flimsy "quality of life" arguments rather than demonstrating (for example) that when a business underwrites the cost of an excellently done poster it gets a much greater "exchange of value" in a specific market segment than if it were to buy advertising at equal cost in a newspaper.

Each of us could easily amplify these examples. But the point, I think, is this: if we do not know, insist upon, and argue for the value of the arts in a variety of ways, then we have no cause for complaint when legislators, local civic leaders, business people, and others refuse to treat us with respect. In short, if we do not have our act together, we cannot expect anyone to applaud it.

This primer is a guide for "getting the act together". It focuses on advocacy at the state level but, with some obvious modifications, it is applicable to local advocacy as

A Primer for Advocacy

2. Allow enough time--the process always takes longer than you think.

The best advocacy is on-going, month after month, year after year.

The key word here is "process"--the opposite of "hit and run" advocacy and the antithesis of crisis management.

Your goal should be establishing a strong, positive, on-going working relationship with your legislators. See them as collaborators, not enemies.

Independent of your particular views on the issues, study the techniques of successful advocacy campaigns, such as those mounted by the American Medical Association, the National Rifle Association, unions, and trade associations--they are the pros, and you can learn much from them.

Remember: Only you can prevent forest fires.

2. Know the issues and why they are the issues.

Which ones are important? irrelevant? trade offs? To whom?

You must analyze the issues and the contexts in which they exist. Which ones are critical? Which ones can you use as trading points? Which ones can you abandon at some later time with little loss? As the issues and contexts change, you must likewise analyze them again. Be flexible and, when appropriate, adapt to and accept change. But beware of too much analysis and too little action.

Remember: Politics is the art of compromise.

3. Get your facts straight.

This principle follows immediately from principle #2. To argue that the arts are essential to quality of life has some merit but is no longer sufficient. If you believe that the arts provide essential human services, have substantial economic impact, contribute significantly to revitalization of cities, and enhance basic education, then you must be able to demonstrate that your claims are valid. Well organized and clearly presented facts will

aid your advocacy effort much more than show-stopping emotion, but be sure to emphasize that the arts are "people programs" involving and serving many diverse groups.

Don't overload your case with endless lists of facts. Instead, balance facts with timely, interesting and relevant examples.

A note of caution: Even if you master principles #2 and #3, you cannot expect legislators (or anyone else, for that matter) to give you serious consideration unless you have excellent programs and competent management. In the last decade we have learned to be managerially responsible; the next challenge may well be accountability in artistic quality.

4. Know what you will do if you are successful.

If, for example, you are urging a substantial increase in your state's appropriation for the arts, you must have a reasonable plan for using that additional money.

Similarly, if you are only partly successful in your efforts, what will you do?

And, of course, what will be the effect if you fail at your Advocacy effort?

5. Identify your constituency and organize it.

6. Use people outside your special-interest group.

Principles #5 and #6 are obviously inter-related.

Your constituency and those outside your special-interest group fall into three categories. First, the primary beneficiaries. In the arts, these include individual artists, arts organizations, audiences, and so on. But, if you agree that the arts are important in a variety of ways (some of which I've outlined in #3), then the secondary beneficiaries become a very large and diverse group, including businesses that sell to artists and arts organizations, businesses that derive income from patrons of arts events (shops, restaurants, parking garages, etc.), persons whose livelihood depends on the continuing strength of downtown areas (the usual area for much arts activity), persons in education (teachers, students, parents, school board members), local government and civic leaders, and so on. The third group is the community at large, which in varying degrees sees the arts

as an asset or can be educated to see the arts as an asset.

Ally yourself with existing organizations whose interests may well overlap with yours--the Chamber of Commerce, the Merchants Association, the downtown redevelopment organization, Parent-Teacher Associations, the Junior League, the musician's union, the Board of Realtors, and others. If other arts advocacy organizations exist, work closely with them whenever you can--co-ordinate and consolidate when appropriate.

Organizing these three elements need not be difficult, but it does require some planning and time. The easiest method I've found is the so-called "Christmas tree". Assume that you've identified 25 groups that are the primary, secondary, and tertiary beneficiaries of the arts. Each group probably has dozens of individuals. Get one well-placed and credible person to organize each group. Ask that person to call or write three people in the group, outlining specific actions to take, and asking each of those three to call another three people, and so on. (You can save time and manpower if one person will organize more than one group, but keep this person as the primary contact with each he/she organizes.) Following this example, simple mathematics shows that after three steps in the "Christmas tree" you've reached 675 people. Of course, you must know what you want each person to do, and you must have a clear and common strategy (see #7, #8, and #9).

Remember: We must all hang together or we shall surely all hang separately.

7. Know your legislators and the legislative process.

Be practical--don't waste your resources preaching to the converted, but conversely don't overlook or ignore your previous supporters.

Identify the "power broker" legislators. Not all legislators are created equal. To be blunt, some are much more powerful and important than others.

Know the critical points in the legislative process.

Too many advocacy efforts fail because organizers forget that one can win the battle but lose the war. If you don't know the political process thoroughly, immediately consult with an organization such as the League of Women Voters that can give you brief but helpful brochures.

The most important legislative work often happens in committees, so track your bills constantly and continually. Even a day's neglect may seriously hamper your campaign.

Remember: In advocacy, ignorance is misery.

8. Develop a strategy that allows for contingencies and unforeseen events.

Plan carefully the details of who, what, where, when, how, why, and how long.

Careful coordination and timing are essential.

Your advocacy campaign must have only one Chief--everyone else must be Indians. But divide labor whenever and wherever possible--you are wasting your resources if the Chief stuffs envelopes (although the Chief should be visible to many of the Indians). Develop a team and make each person feel needed and important.

At all cost, avoid backstabbing within your advocacy group.

Use well informed volunteers (board members, volunteer staff, concerned citizens, etc.) rather than paid staff as your primary contacts with legislators. Paid staff are often suspect because their advocacy may appear to be a cover for fundraising their salaries.

Attack on many fronts, but always play your strengths.

Use a variety of methods such as letters, telegrams, calls and personal visits. Legislators often hear little from constituents, and even a small number of letters, telegrams, calls and visits can seem like an avalanche. In letters, telegrams, and calls, be brief, identify the issues, indicate your position, urge specific action. Type all letters but sign them individually. Be polite and positive. Avoid form letters.

Develop effective supporting materials. Make them cogent and concise, well done but not too costly, persuasive but not overbearing, lively but not flighty.

Legislators are very busy, especially when the legislature is in session. A well orchestrated visit should take less than 30 minutes. Always allow time for each legislator to ask questions--your mode should be a conversation, not a

lecture. One-on-one visits with a legislator are usually more effective than a large group visiting the legislator. When possible, visit your legislator in his/her local office.

In letters, conversations, and supporting materials, be positive rather than negative. Always avoid poverty consciousness.

When possible and appropriate, work with the media. Legislators frequently see the media as a barometer of public opinion. As with legislators, view the media as your collaborators, and establish a good, on-going relationship with the media.

Have "key access" people.

Develop a profile of each legislator and identify those people in your constituency who have the best access to each legislator.

A legislator's assistant may often be the best way of gaining access to the legislator.

Don't show your hand too early.

As in poker, anticipate all plays, but don't put all of your cards on the table too early.

Have "levers" in reserve.

If, for example, your strategy is not working well on one legislator, be sure to have another strategy available. Some legislators are very adept at avoiding the public; in such a case, an old friend, classmate, or business associate may well be the "lever" you need.

At all costs, avoid being offensive, arrogant, or too brash. Better not to convert everyone than to make antagonists.

A note about legislative committees: If you are speaking or testifying before a committee, follow the usual procedures exactly. Use a written statement, and provide the committee with sufficient copies. Answer questions directly, even if you must say "I don't know" or "We'll give you the information tomorrow". Analyze the membership of the committee carefully, and, when appropriate, present your position in terms most easily grasped by the members.

Remember: All roads may lead to Rome, but some are rockier than others.

9. Be an appreciative winner and a graceful loser.

All too often, when an advocacy effort is successful, the beneficiaries do not even thank the legislators. This is both bad politics and bad manners. Even if you are not successful, a note of thanks for a legislator's consideration may well make a difference in the next advocacy effort.

Remember: Winning (or losing) the battle does not necessarily equal winning (or losing) the war.

10. Always keep in touch with your constituency, those outside your constituency, and your legislators.

This principle takes us back to the first principle. Most simply, legislators are more likely to support issues about which they are knowledgeable. So, keep in touch--put legislators on your mailing lists, invite them to your events, keep them posted on your successes and failures. Remember that legislators keep their positions by being responsive to constituents, but you cannot expect a response if you do not provide information regularly.

Likewise, be sure to thank everyone who helped in the advocacy effort, and keep them informed regularly.

Remember: Your fundamental task in advocacy is education--of legislators, of constituents, of the general public.

Two Concluding Notes

All of this may sound quite formidable, but it is relatively easy--if you allow enough time. The key is planning and maintaining an on-going process. From time to time, review your process and fine-tune whatever elements need adjustment.

You will be wise to check IRS regulations about the maximum percentage of the budget your organization can spend on advocacy. Of course, this applies only to non-profit organizations that are exempt from federal taxes.

* * *

Earl G. Schreiber is Executive Director for the Arts Council of Tampa-Hillsborough County and a member of ACUCAA's Board of Directors.

-- This article has been re-printed in MARQUEE with permission of ACUCAA. It originally appeared in the June, 1982 ACUCAA Bulletin.

Calendar

October 23 -- U/C Division Meeting
Lindsborg, 12:00 noon

October 24 -- FACT planning meeting
ESU, 11:00 a.m.

Convention planning
ESU, 1:00 p.m.

December 11 -- AKT Board Meeting
Place TBA, 12:00 noon

December -- FACT Technical Meeting
ESU, Bruder Theatre
Date and Time TBA

February '83 -- AKT Board Meeting
TBA

March 11-13 -- AKT Annual Convention
Kansas FACT '83
Auditions
KAAE symposium
-- all at ESU

March 18-20 -- Mid America Theatre Conf.
Convention and Region 5
FACT '83
Iowa City

June 8-11 -- National FACT '83
Haines, Alaska

August -- AKT Board Retreat
Place and date TBA

ATA Annual Convention
Minneapolis, MN

March '84 -- AKT Annual Convention
Place and dates TBA

August '84 -- ATA Annual Convention
San Francisco, CA

THINK AHEAD

NEWS FROM MATC . . .

"Crosscurrents: the Arts of the Theatre" will be the topic for the third Annual Theatre History Symposium of the Mid America Theatre Conference to be held in Iowa City March 18-20, 1983. Papers concerning historical perspectives on the theatre and its relationships to music, painting, film, dance, sculpture, architecture, poetry, and narrative fiction will be considered for presentation in Iowa City and, subsequently, for publication in THEATRE HISTORY STUDIES.

The deadline for proposals, abstracts, outlines, or manuscripts is Friday, December 3, 1982. These may be sent to the Symposium Coordinator, Felicia Hardison Londre, Department of Theatre, Center for the Performing Arts, 4949 Cherry, University of Missouri/Kansas City, Kansas City, MO 64110, or to the appropriate Panel Coordinator:

Ron Engle, University of North Dakota,
"Adaptations of Shakespeare"

C. J. Gianakaris, Western Michigan
University: "Literary and Musical
Approaches to Theatre)

William Kuhlke, University of Kansas,
"The Arts of the Russian Theatre"

Felicia Hardison Londre, UMKC,
"Filmmakers and Poets in the Theatre"

Tice Miller, University of Nebraska/
Lincoln: "Architecture and the Theatre"

James S. Moy, University of Wisconsin/
Madison: "Post-Modern Performance Arts"

Harold J. Nichols, Kansas State Univ.,
"The Visual Artist and the Theatre"

MATC CONVENTION AND REGION 5 FACT
IOWA CITY
MARCH 18-20, 1983

AKT is looking for "success stories" about Kansans in the theatre. Please use the last page of MARQUEE to share the good news.

AKT will list jobs available for theatre people in Kansas. Notify the AKT Central Office, 1334 Lakeside Dr., Topeka, KS 66604 (Phone: 913/232-7709).

FUND RAISING IDEA. . . (from ACUCAA)

Everyone has heard of bike-a-thons and walk-a-thons -- those summer fund-raising events with money pledged per-mile on the distance individual participants can cover in a given amount of time. But an art-a-thon?

That was the idea behind the Minnesota Jam for Art, held August 22. Co-sponsored by the Center for Local Arts Development at the University of Minnesota, the Metro Regional Arts Council, and the St. Paul-Ramsey Arts and Science Council, the idea is a simple one. Instead of setting off on a bike or walk to raise money for research, Minnesota artists are going to sing, dance, throw pots and recite poetry to raise funds and audience support for the arts.

The artists represented over 50 arts organizations that, for six weeks, solicited pledges from friends, neighbors, family and complete strangers. Contributors were asked to make challenge pledges on a per-hour basis for continuous performances by the artists. On August 22, eight hours of continuous arts activity took place at the Minneapolis Convention Center. A children's mural was painted, there was square-dancing and harp-playing, and those 50-plus arts organizations heard the clink, clink of money donated to help keep them going.

(Group Theatre of Rapid City, SD, did a similar project last year as actors and actresses read through the complete works of Shakespeare in one continuous event.)

FUND RAISING RESOURCES . . .

Foundation News -- published bi-monthly
6 issues for \$24

Grantsmanship Center News -- published
bi-monthly; 6 issues for \$28

Grants for the Arts by Virginia P. White
New York: Plenum Press, 1975 (\$21.00)

The Grassroots Fundraising Book by Joan
Flanagan, Chicago: Swallow Press, 1977
(\$4.75--price may have changed)

THE SELF SUPPORTING HIGH SCHOOL THEATRE: An Alternative to Declining Budgets

by Steven H. Rascher

It is 1982. No longer are we basking in the luxuries of increasing enrollments, state and federal funding programs, and surpluses of teachers and staff that were so prevalent in the late sixties and the decade of the seventies. It seems like overnight we have come face to face with the dreaded budget crunch and the fight to keep our theatre departments from being pushed aside or in some cases dropped completely from the curriculum. As educators of theatre arts, we must fight for our existence and our jobs. Possibly the best way to fight is to become self-supporting.

In declaring ourselves a self-supporting theatre department, we must give up ground for which we fought so desperately. We must relinquish whatever pittance we are being given by our school districts and organize ourselves into a profit-making body. This can be done without surrendering or forfeiting excellence.

A self-supporting high school program is one that exists as an extra-curricular entity, separate from curriculum and budget and without financial assistance from its school district. It is a theatre program that works within its own limitations of finance and manpower. It accepts graciously whatever its school district offers - space, time, and support, but not money. It projects production costs and works within them. It makes money and not merely presents "school plays."

The self-supporting concept is one that encourages the involvement of participants into all aspects of theatre. Much like the community theatre, it requires its members to be actors and stage hands, dancers and box office managers, directors and ticket sellers.

In starting the self-supporting high school theatre program, the director might have to compromise by offering a season of "popular" plays that will draw sizable audiences. By no means do the standards of excellence have to be lowered. Even some of the most trite plays can be rehearsed as a good educational experience

and performed with taste and depth. It is important to note here that the musical comedy is usually the best and most profitable production to choose for raising money. The additional work required will be worth the effort when the ticket receipts are deposited. After a season or two of money-making shows, there will be a budget from which to work and backing from a supportive audience. At this point, season selection is open. Remember, part of educational theatre is educating the audience.

Additional ways to raise money include forming parent booster clubs. These can be a tremendous help, as they can afford a large amount of untapped talent and take much of the work off the teacher/director. Booster clubs can organize fund-raising events, help man box offices, make contacts in the community, assist in set design and construction, and get the "actors" to rehearsal on time. Other money-raising ideas which can be handled easily by the theatre group are advertisements in programs; season ticket sales, refreshments during intermissions, patron drives, and I hate to add, candy sales.

It would be foolish to try to convince directors that this can all happen overnight. It cannot. It takes work and time, but the results are astronomical. While physical education, driver's education, music, art and supplies are being cut to the minimum, theatre is alive and well. Class enrollments are up, play productions are making money, and best of all, I'm employed in the most creative and interesting art form in high school.

(Steven H. Rascher is a Teacher of Theatre Arts and Director of the Theatre at Hazelwood Central High School in Florissant, Missouri)

**"WHAT WOULD LIFE BE
IF WE HAD NO COURAGE TO
ATTEMPT ANYTHING?"**

Vincent VanGogh

MARQUEE INFORMATION

Submitted by: _____ Date: _____
Address: _____
Phone: _____ (H) _____ (O)
Theatre Affiliation: _____

If you wish to be included in the next issue of MARQUEE, type or write clearly in the above space the item or story you would like to submit. News, feature articles, comments, discoveries, announcements, personal notes...anything you or your theatre would like to share with other interested theatre people throughout the state. You may use this form to send in season production dates as well. Topics of specific divisional interest are welcome. Use additional pages, as needed. The Editor reserves the right to select and edit where appropriate or to fit space needs. Copy deadline: November 15, 1982

SEND YOUR SEASON SCHEDULES TODAY!

SEND TO: MARQUEE, AKT Central Office, 1334 Lakeside Dr., Topeka, KS 66604



AKT

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Topeka, KS 66604

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